



REFERENCES.

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|--------------------------|-----------------|------------------------------------|-----------------------|
| A. Lobby. | R. Corridor. | K. Stage. | O. Green Room. |
| B. Principal Staircase. | F. Drum Circle. | L. Royal and Private Box Entrance. | P. Dressing Rooms. |
| C. Dressing Houses. | G. Pit. | M. Queen's Box. | R. Gallery Entrance. |
| D. Private Box Entrance. | H. Orchestra. | N. Scene House. | S. Crew pay from Pit. |

PLAN OF THE ROYAL LYCEUM THEATRE.*

[The walls, buttresses, and other substantial parts of Salisbury Cathedral are constructed of the Chilmark stone.—J. B.]

At Telford Eways is a quarry of very good white freestone, not long since discovered.

At Compton Bassett is a quarry of soft white stone between chalk and freestone: it endures fire admirably well, and would be good for reverberatory furnaces: it is much used for ovens and hearthstones: it is as white as chalk. At my Lord Stowell's house at Aubery, is a chimney-piece carved of it in figures; but it doth not endure the weather, and therefore it might not be exposed to sun and rain.

At Yatton Keynel, in Longdeson, is a freestone quarry, but it doth not endure the weatherwell.

In Adington-field is a freestone quarry, discovered a little before the civil-war broke forth.

In Bower Chalke field, in the land that belongs to the farm of Broad Chalke, is a quarry of freestone of a dirty greenish colour, very soft, but endures the weather well. The church and houses there are built with it, and the barne of the farm, which is of great antiquity.

Avebury and Stonehenge.—"I have heard the minister of Avebury say those huge stones may be broken in what part of them you please without any great trouble. The manner is thus: they make a fire on that line of the stone where they would have it to crack; and, after the stone is well heated, draw over a line with cold water, and immediately give a smart knock with a myth's sledge, and it will break like the collets at the glass-house. [This system of destruction is still adopted on the downs in the neighbourhood of Avebury. Many of the upright stones of the great Celtic Temple in that parish have been thus destroyed in my time.—J. B.]

Sir Christopher Wren, says they do pitch (incline) all one way, like arrows shot Quers de hoc, and if so to what part of the

heavens they point? Sir Christopher thinks they were cast up by a volcano."

Wilton House.—Of this well-known residence of the Pembroke family, Aubrey gives many interesting particulars. He says, the old building at Wilton "was designed by an architect (Hag Holbein) in King Edward the Sixth's time." The new building which faced the garden was designed by Monsieur Solomon de Caus, tempore Caroli I^{mi}, but this was burnt by accident and rebuilt 1648, Mr. Webb then being surveyor.

"The house is great and august, built all of freestone, lined with brick, which was erected by Henry, Earle of Pembroke. (Holbein's porch, and probably other parts of the house, were anterior to the time of the first Earl Henry.) Mr. Inigo Jones told Philip, first Earle of Pembroke, that the porch in the square court was as good architecture as any was in England. 'Tis true it does not stand exactly in the middle of the side, for which reason there were some would have persuaded his lordship to take it down; but Mr. Jones dissuaded him, for the reasons aforesaid; and that we had not workmen then to be found that could make the like work."

King Charles I. did love Wilton above all places, and came thither every summer. It was he that did put Philip, first Earle of Pembroke, upon making this magnificent garden and grotto, and to new build that side of the house that fronts the garden, with two stately pavilions at each end, all *à l'italiano*. His Majesty intended to have had it all designed by his own architect, Mr. Inigo Jones, who being at that time, about 1633, engaged in his Majesty's buildings at Greenwich, could not attend to it; but he recommended it to an ingenious architect, Monsieur Solomon de Caus, a Gascoigne, who performed it very well; but not without the advice and approbation of Mr. Jones: for which his lordship settled a pension on him of, I think, a hundred pounds per annum for his life, and lodgings in the house."

* There is no authority for the assertion that Holbein designed more than the porch in the courtyard.

The arch on the summit of the Hill, which bears the equestrian statue often appealed to during the controversy on the discreditable occurrence at Hyde Park Corner, was designed by Sir William Chambers. Mr. Britton has in his possession a drawing of the arch, by the architect.

The Gardens of Wilton "were illustrated by a series of twenty-six folio copper-plates, with the following title: "*Le Jardin De Wilton, construit par le très noble et très p. seigneur Philip Comte Pembroke et Montgomeri. Isaac de Caus invt.*" The above description is copied from one of these plates. Solomon de Caus was architect and engineer to the Elector Palatine, and constructed the gardens at Heidelberg in 1619. Walpole infers that Isaac and Solomon de Caus were brothers, and that they erected, in conjunction with each other, the porticos and loggias of Gorbamby, and part of Campden House, near Kensington (*Anecdotes of Painting*.) As the engravings of Wilton gardens bear the name of Isaac, he had probably some share in the arrangement of the grounds, and perhaps also in building the house. In Campbell's *Vitruvius Britannicus*, vols. II. and III., are several views, plans, and sections of Wilton House and grounds."

The stables were also designed by De Caus. Aubrey, in his chapter on architecture, gives various traditions connected with the erection of Salisbury Cathedral.

'Tis strange (he says), to see how error hath crept in upon the people, who believe that the pillars of this church, were cast, forsooth, as chandlers make candles: and the like is reported of the pillars of the Temple Church; London, &c.: and not only the vulgar swallow down the tradition gleb, but several learned and otherwise understanding persons will not be persuaded to the contrary, and that the art is lost. [Among the rest Fuller, in his *Worthies of England*, gave currency to this absurd opinion.—J. B.] Nay, all the bishops and churchmen of that church in my remembrance did believe